

BOSTON

MUSICAL VISITOR,



Devoted to Vocal and Instrumental Music, and Published by
A MUSICAL ASSOCIATION.

PLEASE CIRCULATE. } *The Singers went before, and the Players on Instruments followed after.—Ps. lxxviii.* { \$1 A YEAR IN ADVANCE

VOL. 3.

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NO. 22.

TERMS TO VOLUME III.

ONE DOLLAR A YEAR, for twenty-four numbers, to single subscribers.

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MUSICAL VISITOR.

FOURTH OF JULY IN BOSTON.

Temperance, Sabbath Schools, and Education has entirely got the field, so far as show and parade is concerned. In the morning, the Baptist Sabbath Schools at the new Tremont Temple, listened to an admirable address by the Rev. Mr. Neale. The singing is spoken of by the city papers as being excellent.

The city celebration by the authorities at the same place, was as interesting as ever—singing by boys from the public schools, very fine.

Various companies paraded the streets and on the common. The Boston Brass and Brigade Bands, being in full corps, played some of best of their music.

The engine companies, early in the morning, did honor to themselves in their fine appearance and display of the powers of their respective engines on the common.

The floral procession, also, at a little later hour, was beyond praise.

The fireworks in the evening, though very brilliant, were not quite equal to the display last year.

Great Discovery.

What will be found out next; What an age this is in which we live! It is enough to make one run mad with astonishment, to see the extent of investigation and research, of which the human mind is not only capable, but the actual depths of science into which men of these days plunge, apparently forgetful of danger, being impelled by a burning zeal, and a raging thirst for knowledge.

It really makes us feel, as some of the good old ladies must have felt in times past, when they saw the venerable Franklin stand and hold the lightnings in his fist (!)—on learning of a brilliant intelligence from a neighboring town, a renowned and scientific gentleman, (who, by the way, had the honor to be the leader of a choir,) quite lately, just before nine o'clock one beautiful star-light evening, when the aurora borealis, or *lumen boreale*, was sending up ten thousand forked tongues of light, not much unlike the live flashes, which preluded the eruption of Vesuvius on a memorable occasion, discovered, while in the profundity of thought, unlike any thing we have heard of since the matured and God-like genius of Newton, shed a halo of light over the world, that—what?—why, that in the last, the very last volume of the Musical Visitor, there was a great deal of excellent music, and he had never found it out until he set himself to examine, and then, strange to relate, he wanted to get the missing numbers!!!

REV. B. O. PLYMPTON. We have done much better in looking over our old numbers, than we expected. We send nearly all up to the last number, and duplicates, so as perhaps to make us about square.

MUSIC AMONG THE INDIANS of California.

Capt. Shaw of this city, has been several trading voyages to California, and is well acquainted with the manner and customs of that country. In regard to music, he remarked a few days since in private conversation, that the Indians discovered a remarkable talent to learn to sing, and play on instruments. Little Indian boys who could hardly get their fingers far enough apart to finger the holes of a common Flute, could play almost any thing they heard. Some, he said, would take a violin, and in a few days would learn to play with considerable accuracy. At all the Mission (Catholic,) stations, the priests had trained the Indian children and some older persons to play most delightfully. He remarked that they had occasionally given him a private entertainment of this kind, which showed the development of great musical talent.

Music has a wild growth in every tribe and nation on earth, and our Missionary friends have yet to learn the astonishing effects which can be produced by Music as an engine of good. One thing is *certain*, that any minister at best, is *very poorly* qualified to be a Missionary who cannot both sing and teach vocal music. Now-a-days nothing can be done in elections without political songs; or, we might have said, that song-singing carries a flood of votes. Where would the cause of Temperance do without the songs? It is an undeniable fact, affirmed by our most popular lecturers on the subject, that the singing of Temperance songs has done far more than the speaking.

Musical Exercises in Boston, August, 1844.

Some information will probably be expected of us by the public in relation to Musical Conventions and Classes, of a particular and definite character. However much some might desire it, and others think it our duty, we do not think that the cause of music demands any such thing. It is not for us to condemn this man or that one, or even to draw any comparison between honorable men who are endeavoring to promote the cause of music in their own way. We feel it our duty to lend a helping hand to every new musical interest, and of course, not withholding our influence from those already established. It is easy to tear down, but not so easy to build up. Let the friends of music, particularly teachers, learn not to speak evil of each other. We are opposed to oppression and monopolies, and mean to seek peace, pursue and promote it. "Union is strength."

There will be two classes for teachers, and two musical conventions the present year. The first class, by Messrs. Woodbury and Baker, commences the 13th of August, and the convention, in connection with the course of musical instruction, will convene every day during the exercises, (10 days.) The class by Messrs. Mason and Webb, commences later, one week, Aug 22. The convention which has grown out of this class, commences the 26th of August, on Monday. Both classes continue ten days, and as will be seen from the last Visitor, the advertised order of exercises of each are similar. For us to say which class is best, would be improper, since it would doubtless give offence, and in the eyes of some, decide which way we might, would be unjust. And more than all that, it will not cost any individual more than ten dollars more to attend them both, and such would not probably ask our advice. We doubt

not that efforts will be made the present year to make both classes and conventions as interesting as possible. Mr. Mason has long been known to the public, and needs not that we should speak in his praise. Mr. Woodbury is very successful as an organist and teacher. Several books have appeared from his pen, and a multiplicity of songs. To be short and sweet, we do most sincerely wish all hands *great success* in doing good, and that party strife will never arise.—Thus far things have moved pleasantly.

ASAHEL C. LEWIS. Mr. A. C. Lewis, will please act as an Agent for the Visitor in such towns in the county of Chugahoga, O., as he may be able to visit. We hope that those to whom the subject of the Visitor is presented by him, will avail themselves of the opportunity of securing musical intelligence, interesting and valuable at a low rate.

New Notation.

We have been informed that a Mr. Warren, who says he is from Boston, has lately, in Cincinnati, made an attempt to introduce a new notation of music, without notes, flats, or sharps. He uses six lines, and lets the first line represent C, the first space C#, second line D, second space D#, &c.—uses numerals altogether. Like a fire of shavings, this will probably soon go out. We never have heard of such a man here. We are glad to hear that persons attempt improvements in music, and doubt not that an intelligent community will be ready to adopt any thing really good. While we would be the last to discourage enterprises and improvements, we should also be exceedingly sorry that mere pretenders should succeed so far as in any case to divert the attention of the public from real science, and make them vascillate on half grown theories, to say nothing of practice. To the system above referred to, there are several objections:—*first*, it is greatly inferior to the present mode—hardly worthy of comparison. *Second*, those who might learn it would know nothing, after all, which they could apply to any use.

MR. WEBSTER, now in R. Island, will please act as a local Agent for the Musical Visitor. We hope that persons in his vicinity will readily subscribe and pay in advance according to our terms.

District School Journal.

The extracts from reports on the subject of music in No. 19, should have been credited to the District School Journal, a most excellent monthly periodical, published at Albany for 50 cents per annum. This paper alone is worth fifty political papers we might name. It is lifting a hard pull, a strong pull, and a long pull in the cause of education. A large majority of the political papers of the day do but little more than to set the people by the ears.

Classmates.

BR. GATES, our old classmate, we understand has returned from the South and now resides in Waterville, Me.

BR. HALL, our roommate (chum) is successfully engaged at Beverly Farms, Ms., where he has been settled as a pastor for several years.

BR. J. F. BURBANK, made us a bow the other day on the Common, so we see that he is in the land of the living—probably about the same as ever.

BR. MERRIUM has been settled for several years at

East (?) Winthrop, Me. Not married yet, but very much blessed in his field of labor as a christian pastor.

Never ask editors for the names of private signatures, nor physicians in relation to private family affairs.

POETRY.

She Often Prayed.

Tell me not of days of pleasure,
They have ever from me fled,
I have lost my brightest treasure,
She is sleeping with the dead.
In the soft and silent even,
When no eye but God's could see,
She would bow and pray to heaven,
And that prayer was all for me.
Though I claim no Christian feeling,
Yet these orisons must be
Ever on my memory stealing,
As a hope she breathed for me.
When does woman seem to govern,
With the most unbounded sway!
Is it not when she is hovering
Round the spot she kneels to pray?
May this strange, wild, sad impression,
Make its fast'nings on my heart,
Ever pleading intercession,
As the weary wand'ers part.

A Scrap.

The springing arch, the varied wreath,
The boquet so richly bright,
Waft perfume around with their odorous breath,
And smile in the joyous sight.

And the brows of manhood and age are there.
Serene with pleasure benign—
The voice that sounds in the house of prayer,
Still echoes its theme divine.

Local INTELLIGENCE.

Music in Cincinnati, O.

A gentleman from Cincinnati lately informed us that about one year since, Mr. Marcus Colburn, by the advice of friends, offered his services, without expense, to teach music in two of the public schools. The experiment pleased so well that he was applied to by the proper authorities to give instruction in all the schools for one year, two lessons per week.

At the public examination of the schools which took place not long since, great pleasure was expressed by all present, at the singing. The trustees had just had a meeting, and appointed a committee to report on the expediency of appropriating money for musical instruction in the schools. The chairman had remarked to our informant that he should report favorably, and that Mr C— must be paid for his services. This will certainly be a good example for other teachers of music.—

Mr. Mason commenced in this city in the same way.

Pine Grove, Ohio.

A correspondent, at Pine Grove, O, has the following remarks in a late communication:

"The Pestalozzion System, (see Vocal School,) is gaining ground here, though it met with opponents. The intelligent and respectable part of the community, are in favor of it where it has been introduced.

Mr. D. W. C. Dickson, has taught a number of Schools, and Mr. C. Thomas has been and is now, teaching in Centreville, Wilkinsonville, Porter and Vinton, and in five other places in the neighborhood of these villages. It is expected that the number of subscribers will be much increased in a short time."

We are, of course, particularly interested in the last clause, and hope that we shall realize the fulfilment of this expectation in many other places. They who read are enlightened, and are prepared to act. Those who will not must be satisfied with the *bliss of IGNORANCE*.

Newark, N. J.

Considerable interest in the subject of music is manifested in this place. From this fact we are inclined to believe that our subscribers will NOT lay the Visitor away without *reading* it. If, at the end of the year, it is found to contain nothing valuable, *throw it AWAY*.

VOCAL AND



INSTRUMENTAL

(For the Musical Visitor.)

AMERICAN MUSICAL CONVENTION.

The committee to whom was entrusted the making arrangements for the American Musical Convention of the present year, have prepared business and other matters as follows:—

The Convention, agreeable to their own vote, will assemble, on the 26th of August next, in the Odeon, at 11 o'clock, A. M., and will continue five days, and hold a session of four hours each day—from 11 to 1 o'clock in the forenoon, and from 3 to 5 in the afternoon.

The committee have furthermore made arrangements to have a lecture each day.

1st, lecture at the opening of the Convention, by Rev. Mr. Kirk of this city, on music religiously considered.

Second day, lecture on the History of New England by Mr. Hood.

Third day, lecture on Musical Taste, by Thomas Hastings, Esq. of New York.

Fourth day, lecture by Mr. May, Principal of the Normal School at Lexington, on music in our Common Schools as a regular branch of study.

Fifth day, lecture on the uses and abuses of Church Music, by Thomas Hastings, Esq.

They also respectfully propose to the Convention the following questions :

1. Has the introduction of Music thus far into Common schools proved beneficial.

2. Would the introduction of Music into Common Schools, promote the business of teachers ?

3. Are instruments necessary for the most successful cultivation of the voice ?

4. Is the use of the blackboard indispensable in order to give the best instruction in music ?

4. Is it desirable that pupils be required to practice writing, and hand in to their teachers examples in music ?

5 Which is the most neglected in learning to sing, the ear or the voice ? Or, which requires the most cultivation, the ear or the voice ?

6. Can a person become a successful composer of music, by studying Harmony without a suitable instrument ?

H. W. DAY,
A. N. JOHNSON,
GEO. J. WEBB,
E. K. PROUTY,
E. JOHNSTON,

} Committee of
Arrangements.

Editors favorable to the cause of Music will please copy.

[For the Musical Visitor.]

"Do you think I shall ever make a Player?"

Is a question I am frequently asked, by those just commencing the study of music, or rather who have proceeded far enough to encounter a few difficulties.—They had supposed that all that was necessary, was merely to employ a teacher, who would impart instruction to them twice a week, while they could remain perfectly passive—doing nothing, and at the end of one or two quarter's instruction at farthest, they would, by some electro-magnetic process, unaccountable however to themselves, become finished players. Under these false impressions, they commence the study. No expense is spared to procure the instructions of a first-rate teacher, and every thing really bids fair, at least in their view, for their becoming something superior. But, alas! for their aerial castle—no bargain has been made for the rough stones of the foundation, nor has even a thought been bestowed upon them, and they become sensible that music cannot be studied for them by their teacher, and that if acquired, it must be by their own exertion. So they are ready to give up in despair ;—their friends play beautifully, and they never knew of their practicing much, and the idea that they must devote two or three hours every day to drumming over their lessons, is a new idea, and in their view altogether preposterous.

Now our object is not to discourage such persons, but to assist them. Suppose you have entertained wrong impressions in relation to the study, and that it does in reality require more time and labor than you expected. "What has been done, may be done again." Others have tried and succeeded—even those whose prospects were not perhaps as fair as your own—who were not as apt to learn as yourself, and who nevertheless have become, if not the best, very good players. But to do this, two things are absolutely necessary, viz:—*Patience* and *Perseverance*. It will not answer to complain and fret, or get angry at every difficult passage, just because you cannot play it readily ; and though you may determine to abide by it till the difficulty is overcome, yet it will not be done so soon, nor so well, as though you "brought your feelings under and kept them in subjection." You must be patient.

Again it will not do to be discouraged by any obstacle. For, though you may not be troubled with a fretful disposition, but disposed to do whatever is done, with a calm frame of mind, yet if you lack *Perseverance*, you may as well give up the study at once. But if you make up your mind to proceed, you must go on with a determination which nothing can change ; and though you see mountains in your course which look too rugged to be surmounted by you,—with *patience* on the one side, and *perseverance* on the other, you are certain to succeed. And though the goal be difficult to reach, yet when it is attained, you shall have a satisfaction and pleasure as great as the toil and labor were arduous.

X

The Great Mistake Corrected.

In the early history of New England, our pious forefathers felt the importance, to some extent, of sacred music, and it then being the general opinion, that the Creator was, for wise reasons, partial in the gift of musical talent, lent their aid in having the favored few, (for it was supposed that not more than one in ten "had a voice") learn to sing. The singing was spirited, as well it might be, their condition in a new world lent wings to feeling, and the cream of the talent might learn to sing indeed. But this was not really the case, since none were allowed to attend, what were called Singing Schools, except those who "had a voice," i. e.: those who could "sing right off."

While such views prevailed in regard to the sparseness of musical talent, singers were regarded as geniuses, and not only the desirableness of having singing, but the absoluteness of having choirs became quite generally the prevailing belief. Therefore up to the present, choirs in most cases have been considered in a very important light. But here it will be understood, that this belief in the absolute importance of choirs, was based on a belief, which has since been entirely exploded and proved to be unsound, viz: that only a comparative few could learn to sing. It has since been found by experience and experiment, that all can learn to sing ; or, that musical talent is about as general, and perhaps a little more than the ability to learn to speak.

Two evils have resulted from the old notion as above explained. One in the superimportance in which choirs, are held. The other relates to the present materials of choirs. It is a fact, that the importance of choirs is regarded with as much veneration as ever, and the reason why this is an evil is, that terms of membership do not require so much native genius as formerly. Under the old idea of musical

talent, not a few members of choirs at the present day would be excluded, because they are, to say the best, very ordinary or mechanical singers. Choirs now retain all their importance, but are filled up with materials in many cases greatly inferior to voices in the congregation, whereas, formerly, the best voices in the congregation made the choir. With this view of facts, it will not be difficult to see how choir singing has deteriorated in many instances. There is at the present day, much more done for choirs than formerly, and if those members of choirs in all cases possessed as much real talent, they would excell. These remarks are not to be construed into a sentiment that there has been no advancement on the whole. Musical cultivation is more general now than formerly.

An excess of effort has been made in some places for a few years past, to train up good choirs, and generally in every such case, the better the choir, the more contracted the privileges of the congregation to join in the praise of God. Too much has not been done for music, but what has been done, has been less affective than it would have been, had the efforts been made in the right way, and for the right object. For instance, County Societies for the practice of music have been formed, also Town Societies and Conventions called questions discussed, &c. These things are useful, but had the same time and trouble been expended to establish Juvenile Singing Schools, and to get music into common schools as a daily branch of study, we should have been far ahead of our present position. When choirs, societies, and conventions give their main influence to have all the children and youth educated in vocal music, then they will be efficient; otherwise they will not. If they do any thing to retard the education of all the young, they are worse than useless.

The great error has been that as choirs, Musical Societies, and Musical men, we have not begun at the right end. We have run the world over after fruit, and have done but little to raise up the trees. Much less, have we sown the nurseries. Suppose a farmer should go into his wood-land, and over the pastures and mountains to hunt for young fruit-trees;—But this is what we have been doing for singers to fill up our choirs. He ought to sow the nursery and from these transplant his orchards. So must we do in music. The education of the children first, the youth next, and last of all in importance, older persons should be regarded. "Take care of the cents, and the dollars will take care of themselves." All this does not mean, that we should on the whole do less for the choirs and societies, but that we should do a great deal more for the education of children in music.

The great object to be accomplished is, to introduce vocal music as a daily branch into every school, from the lowest, upwards, in the United States. Meanwhile, we must hold on to things somewhat as they are, and until we can have the fruits of common school musical education, we must multiply what are commonly called Juvenile Singing Schools, here, there, and everywhere.

And in every church and society where it can possibly be effected, regular yearly juvenile and adult schools must be established. And the duty must be enforced continually of having all attend. Parents should send their children the same as to other schools. We must have adult schools awhile longer. In Germany, a school to teach grown-up persons how to sing, would be regarded as novel and with about as much sober approbation, as schools in Massachusetts to teach persons of the same age to read. So

may it be in America. Music in schools, *music in schools*, should now be rung from Maine to Georgia, on all occasions wherewith propriety the subject may be advanced.

DUTIES OF A CHORISTER.

The duties of a chorister are important, responsible and sometimes not a little perplexing. It is principally his duty to arrange the choir, and see that due order and decorum is preserved on all occasions. He must be careful to select such tunes as will be appropriate to the sentiment of the hymn given out by the pastor. Such hymns as—

"Hark from the tombs a doleful sound,"

should be sung in a tune of slow movement, not necessarily minor in key, though perhaps the better for that. Hymns like—

"Salvation! O the joyful sound,"

require a more rapid movement and spirited music—bold and energetic. A large number of devotional hymns may be sung to almost any common tune. Then again the same tune may be sung in a very different taste and style—faster or slower, louder or softer according to the sentiment.

It should never be the object of the chorister to show off his music, and make the sense conform. It mainly is his duty in the selection of tunes, to render more effective the sentiment of the hymn.

Juvenile and Adult Singing Schools.

Which is the most important, Juvenile or Adult Singing Schools?

To say that one thing is more important than the other, does not imply that either of the two is not important, or that either ought to be given up. Of two things which are indispensable, it may with propriety be said, that one is more important than the other. In very much the same light, Adult and Juvenile Singing schools may be regarded; or, instruction for the young and old considered.

There are valid reasons why instruction in music for the young is more valuable and desirable than for adult persons. They can be taught at a less expense, or more can be taught for the same money. If instruction in vocal music is provided for children, as in other studies, all will learn to sing. And again, those who by fortuitous circumstances, under the present advantages for learning music, become singers, would arrive at a far greater degree of perfection. For although it is true that all can learn to sing if they commence in season, it is also evident that as in other branches of education, some would excel.

The most important,—the main object now should be, to get music into all the schools in the United States. This effected would be an era in the progress of education. But as this can not be accomplished at once, Juvenile Schools must be established, and music must be introduced into Sabbath Schools. All this can now be done. And as we must have singing in the church, efforts must be made in the line of Adult Classes, which will go out of fashion, when the system of musical instruction becomes perfected. In the mean time teachers of music will seek for better qualifications, become more respectable, and their business will increase.

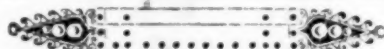
Compensation of Teachers.

Teachers of Music in New England receive from \$2 to \$5 per evening. In an able article we saw a short time since on the subject of common education, it was stated in substance, to be a wretched policy,

to hire a teacher because he would undertake the charge of a school for a little less wages. This, it was remarked, was really taxing the intellects of the children to pay a poor master for keeping an unprofitable school a week or two longer.

The Great Thing After All.

On all occasions where discussion is made the order of the day, the subject of music in Schools should receive special attention. We are now just learning where to commence, viz:—to teach all the young to Sing.



MISCELLANEOUS.

LAST SPEECH OF OLE BULL. The following is a true copy of the farewell speech of Ole Bull, at his last Concert in Boston. It has been given us by a person, who took it down as the minstrel spoke :

Ladies and gentlemen—may you sometimes remember one whose feelings of gratitude will be synonymous with the name of Boston. I never leave you. When I go I don't go. I don't come back when I come. Boston shall be to me what the sunshine is to the little flower. May it be the flower of everlasting benediction to you.—*Clipped.*

ALL NATURE IS MUSIC.

All nature is music, and the overflowing spirits of youth will respond to her multifarious strains. But she sings not of a Savior's love. That glorious theme is for man alone. The grand symphony of worlds and systems, known and unknown to mortal eye—the loud intonations of clouds, dark and terrific—the deep response of mighty waters, upheaving their foaming crests, or the more pleasing carols of instinctive joy, the purling rill, the vivifying chirpings of the groves, and the numberless notes which float on every breeze, all may chant Omnipotent power, but not the story of souls redeemed. Angels, countless, swift messengers of joy, may forever vie with holy orders, higher still in acclamations of praise to incarnate love, but they can never taste the joys of sins forgiven. Bright seraphims may wonder, love and adore, but man alone, can experience the bliss of saving grace. Glorious theme—to angels a mystery, to man a reality. Of all beings, in heaven and earth, man has the greatest reason to sing his Maker's praise, and yet, oh blush ye powers of darkness, he is the least engaged in that delightful service.—*Geo. W. Lucas.*

POSTAGE.

During the past year, the British Post Office, carrying letters for a penny, and newspapers for nothing from end to end of the Isles, has cleared the government nearly three million dollars over all expenses. What a commentary on our high rates of postage.

CEMENT FOR GLASS, WOOD, &c. Steep isinglass twenty-four hours in common white brandy, then gently boil and keep stirring until the composition is well mixed, and a drop,

if cooled, will become a strong jelly. Then strain it through a clean linen cloth into a vessel to be kept closely stopped. A gentle heat will dissolve the glue into a colorless fluid. Dishes of wood, glass or earthen, if united with this cement, will break elsewhere rather than separate in the old break. In applying the cement, rub the edges which are to be united, then place them together, and hold them for two minutes, and the work is done. This is very easily done, and incomparably better than any thing else for the purpose.

The Locust.

The following interesting note in regard to the locust, was prepared by a western gentleman for the Ploughman, but not having seen the light in that paper, has been handed in for the Visitor.

TO THE EDITOR OF THE PLOUGHMAN, Seeing a notice of enquiry in a paper a short time since, in reference to the locust, I thought if I could give any information it would be gratifying to me. For the six past years I resided in Illinois. The first four years hardly a locust was to be seen; the fifth year a very few were seen, but last year they came in swarms; they seemed to come all at once, I do not recollect the exact time; they remained about three weeks. On their disappearance it was singular; in the afternoon, I noticed they were very thick, and somewhat in motion, but the next morning not a single locust was to be seen, and no one could tell whether they went east, west, north, or south, or into the earth again.*

These creatures are supplied with an instrument which is called a sting, which is attached to the end of the body, and when not in use, is shut up, as you would shut a penknife, in a sheath or groove along on its body. Its particular use seems to be to split open the little limbs of trees, to deposit its eggs, after which the tree looks gloomy, for the limbs that are split die and turn yellow.

P. S.

P. S. It is often stated that people, and children especially are stung to death by them; it is often heard of, but never happened. They are perfectly harmless, of the kind which appeared at the time.

* There is a tradition among the Western people that the insect comes from the earth, deposits its eggs, returns to the earth, and is seven years digging through, deposits its eggs the other side, and returns in seven years more; thus they make them appear once in fourteen years.

CURE FOR BEE STINGS.

MR. EDITOR: Having been informed by an old countryman, that the "*Spirits of Armonia*," was an effectual cure for the sting of Bees, Spider bites and Rattle-Snake poison, I made the application for Bee stings. Unfortunately a brother of mine, in attempting to hive a swarm of Bees, was instantly stung by about twenty on his face, about half the stings were afterwards extracted; the usual remedies were applied, but to no effect; the face had swollen much; and hearing of this new remedy, I immediately applied it, rubbing it on with my finger, and in

about thirty minutes the swelling began to abate, and in one hour's time it was nearly gone, in about twelve hours the cure was most entirely effected, and no trace of the stings could be seen.

In the case of Rattle-Snake poison, it is to be freely used, and a small portion taken inwardly, I have forgotten the quantity, but most any Physician can inform you respecting that.

THE SEDUCER. President Wayland, in his moral Philosophy, portrays the reckless cruelty of the crime of seduction, with a pathos that must move even the cold heart of the hardened libertine:

"Let it be remembered that a female is a moral and accountable being, hastening to the bar of God—that she is made to be the centre of all that is delightful in the domestic relations. That in her very nature she looks up to man as her protector, and loves to confide in his hands her happiness for life; and that she can be ruined only by abusing that confidence, proving false to that reliance, and using the very loveliest trait in her character, as the instrument of her undoing. And then let me consider the misery into which a loss of virtue must plunge the victim and her friends forever; the worth of the soul, which, unless a miracle interpose, must, by the loss of virtue, be consigned to eternal despair; and I ask whether in the whole catalogue of crimes, there is one that more justly merits the deepest condemnation of mankind, than that which, for the momentary gratification of a lawless appetite, will violate all these obligations, outrage all these sympathies, and work out so wide spread and interminable ruin."

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In our last number
Heavens declare
have the Treble C

NOT

New Music

No. 1. THE BOSTON

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Hymns, Tunes, Anthems

signed for the use of all denominations and adapted

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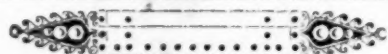
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to hire a teacher because he would undertake the charge of a school for a little less wages. This, it was remarked, was really taxing the intellects of the children to pay a poor master for keeping an unprofitable school a week or two longer.

The Great Thing After All.

On all occasions where discussion is made the order of the day, the subject of music in Schools should receive special attention. We are now just learning where to commence, viz:—to teach all the young to Sing.



MISCELLANEOUS.

LAST SPEECH OF OLE BULL. The following is a true copy of the farewell speech of Ole Bull, at his last Concert in Boston. It has been given us by a person, who took it down as the minstrel spoke :

Ladies and gentlemen—may you sometimes remember one whose feelings of gratitude will be synonymous with the name of Boston. I never leave you. When I go I don't go. I don't come back when I come. Boston shall be to me what the sunshine is to the little flower. May it be the flower of everlasting benediction to you.—*Clipped.*

ALL NATURE IS MUSIC.

All nature is music, and the overflowing spirits of youth will respond to her multiform strains. But she sings not of a Savior's love. That glorious theme is for man alone. The grand symphony of worlds and systems, known and unknown to mortal eye—the loud intonations of clouds, dark and terrific—the deep response of mighty waters, upheaving their foaming crests, or the more pleasing carols of instinctive joy, the purling rill, the vivifying chirpings of the groves, and the numberless notes which float on every breeze, all may chant Omnipotent power, but not the story of souls redeemed. Angels, countless, swift messengers of joy, may forever vie with holy orders, higher still in acclamations of praise to incarnate love, but they can never taste the joys of sins forgiven. Bright seraphims may wonder, love and adore, but man alone, can experience the bliss of saving grace. Glorious theme—to angels a mystery, to man a reality. Of all beings, in heaven and earth, man has the greatest reason to sing his Maker's praise, and yet, oh blush ye powers of darkness, he is the least engaged in that delightful service.—*Geo. W. Lucas.*

POSTAGE.

During the past year, the British Post Office, carrying letters for a penny, and newspapers for nothing from end to end of the Isles, has cleared the government nearly three million dollars over all expenses. What a commentary on our high rates of postage.

CEMENT FOR GLASS, WOOD, &c. Steep isinglass twenty-four hours in common white brandy, then gently boil and keep stirring until the composition is well mixed, and a drop,

if cooled, will become a strong jelly. Then strain it through a clean linen cloth into a vessel to be kept closely stopped. A gentle heat will dissolve the glue into a colorless fluid. Dishes of wood, glass or earthen, if united with this cement, will break elsewhere rather than separate in the old break. In applying the cement, rub the edges which are to be united, then place them together, and hold them for two minutes, and the work is done. This is very easily done, and incomparably better than any thing else for the purpose.

The Locust.

The following interesting note in regard to the locust, was prepared by a western gentleman for the Ploughman, but not having seen the light in that paper, has been handed in for the Visitor.

TO THE EDITOR OF THE PLOUGHMAN, Seeing a notice of enquiry in a paper a short time since, in reference to the locust, I thought if I could give any information it would be gratifying to me. For the six past years I resided in Illinois. The first four years hardly a locust was to be seen; the fifth year a very few were seen, but last year they came in swarms; they seemed to come all at once, I do not recollect the exact time; they remained about three weeks. On their disappearance it was singular; in the afternoon, I noticed they were very thick, and somewhat in motion, but the next morning not a single locust was to be seen, and no one could tell whether they went east, west, north, or south, or into the earth again.*

These creatures are supplied with an instrument which is called a sting, which is attached to the end of the body, and when not in use, is shut up, as you would shut a penknife, in a sheath or groove along on its body. Its particular use seems to be to split open the little limbs of trees, to deposit its eggs, after which the tree looks gloomy, for the limbs that are split die and turn yellow.

P. S.

P. S. It is often stated that people, and children especially are stung to death by them; it is often heard of, but never happened. They are perfectly harmless, of the kind which appeared at the time.

* There is a tradition among the Western people that the insect comes from the earth, deposits its eggs, returns to the earth, and is seven years digging through, deposits its eggs the other side, and returns in seven years more; thus they make them appear once in fourteen years.

CURE FOR BEE STINGS.

MR. EDITOR: Having been informed by an old countryman, that the "*Spirits of Armonia*," was an effectual cure for the sting of Bees, Spider bites and Rattle-Snake poison, I made the application for Bee stings. Unfortunately a brother of mine, in attempting to hive a swarm of Bees, was instantly stung by about twenty on his face, about half the stings were afterwards extracted; the usual remedies were applied, but to no effect; the face had swollen much; and hearing of this new remedy, I immediately applied it, rubbing it on with my finger, and in

about thirty minutes the swelling began to abate, and in *one* hour's time it was nearly gone, in about twelve hours the cure was most entirely effected, and no trace of the stings could be seen.

In the case of Rattle-Snake poison, it is to be freely used, and a small portion taken inwardly, I have forgotten the quantity, but most any Physician can inform you respecting that.

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Correction.

In our last number, the recitative, "The Heavens declare the glory of God," should have the Treble Clef, in both braces.

NOTICES

OF New Musical Publications.

NO. 1. THE BOSTON SACRED HARMONY, or New England Collection of Church Music, containing original and selected Hymns, Tunes, Anthems, Sentences, Services, Chants, &c.—designed for the use of all denominations and adapted to every occasion of public worship or private devotion and suitable for singing schools and societies. Edited by T. Bissell, and published by Chas. Keith, 67 & 69 Court Street.

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Published at **KEITH'S MUSIC PUBLISHING HOUSE**, 67 & 69 Court Street. For sale also by all the principal Music and Book dealers throughout the United States. Price \$3.50 per doz., single copies 37 1-2cts. Ju3m

A CARD.

Lessons given on the following branches of the science of Music, viz: Organ, Piano Forte, Musical Composition, and the cultivation of the voice as taught in the most celebrated European schools of music.—Teachers from the country will be taught on the most reasonable terms.

I. B. WOODBURY,
No. 2, ODEON, Boston, Mass.

SINGING BOOKS,
OF ALL KINDS ARE FURNISHED AT THE
MUSICAL VISITOR OFFICE,
No. 8, Court square, BOSTON, MASS.
At the Lowest Prices!!

OLIVER DITSON, dealer in sheet music and second hand Pianos. 135 Washington st.—Pianos to let.

B. A. BURDITT,
COMPOSER AND ARRANGER
OF
MILITARY MUSIC,
130 CAMBRIDGE STREET,
BOSTON.
MUSIC COMPOSED FOR COTILLONS.

DAVID'S HARP, a new and beautiful edition just out of press. This is the most popular Sabbath School Singing Book, ever published in the country. We recommend it to all teachers and Superintendents.

For Sale at the Book Stores.

NOTICES.**BOSTON ACADEMY OF MUSIC.****Teachers' Class for 1844.**

A course of instruction to Teachers of Vocal Music will commence at the odeon under the direction of Messrs. **MASON** and **WEBB**, on Tuesday Aug. 20, 1844, at 10 o'clock, A. M., and be continued daily for ten days.

1. Lectures on Teaching in which the best method of teaching vocal music in classes or common singing schools, will be fully explained and illustrated.

2. The practice of Church Music; as Chants, Metrical Psalmody, and Anthems.

3. Lectures on Harmony; designed to aid those who desire to become acquainted with the elementary principles of musical composition.

4. The practice of Madrigal and Glee singing.

5. The practice of the Sacred Chorusses of Handel, Haydn, and other celebrated composers.

The singing exercises will be accompanied with such critical remarks, suggestions and directions, as may have a tendency to promote an uniform, chaste, and appropriate style. Instruction will also be given on the formation, delivery and cultivation of the voice, and the proper use of vocalizing and solfeggio exercises. Particular attention will also be given in the course of the exercises to musical elocution; including enunciation, articulation pronunciation, accent, emphasis, and general expression in the various departments of vocal music.

Tickets of admission to all the above exercises at five dollars each, ladies half price, may be had of Messrs. **J. H. Wilkins** and **R. B. Carter**, No. 16 Water street, at which place gentlemen are invited to call on their arrival and during their stay in the city. Members of former classes are invited to attend free of expense, with the privilege also, of introducing a lady, provided she sings well, or has made some considerable proficiency in vocal music.

It is not supposed that the instructions that can be given in so short a time will be sufficient to make good teachers. The Academy would be sorry to raise any such expectations; but past experience has proved that *those who have already made considerable progress in music*, and especially those who design to teach may derive much advantage from an attendance on this course of instruction, which has now been continued for nine years. To the circumstances and wants of such persons, the whole course will be particularly adapted; it being the leading object of the Academy in the institution of the Class, to improve the mode of teaching the manner of performing music, and to elevate the standard and qualifications of teachers of Singing Schools and Conductors of Choirs.

Gentlemen into whose hands this notice may fall, are requested to extend information of the class as far as practicable.

LUTHER S. CUSHING.

Secretary of Boston Academy of Music.

P. S. Instruction on the Violin will also be given. Terms of admission to the Violin Class, \$5 for ten lessons.

TEACHER'S CLASS FOR 1844.

Messrs. Baker & Woodbury's Class

for 1844, will meet Aug. 13, at ten o'clock A. M., at the Marlboro' chapel, when the annual course of lectures on the following branches of music, will commence.

1. Lectures on the best method of teaching the Elements of Vocal Music to singing schools and classes.

2. Practice of Church Music, in which the different styles of psalmody, such as Chants, Psalm Tunes, Anthems, &c., will be illustrated.

3. Lectures on Harmony, as taught in the best schools of Europe.

4. Practice of Gleees, Madrigals, Quartetts, Trios, &c., accompanied by remarks on the peculiar style of Glee singing.

5. Practice of Chorusses from the best masters, such as Handel, Haydn and Mozart.

6. Lectures on the developement and cultivation of the voice.

7. Lessons on the Violin, by Mr. Ostinelli.

Prof. Murdoch will lecture on Elocution.

The singing of solfeggios will be accompanied by such remarks and criticisms as will be thought most useful to those engaged in teaching music.

Tickets of admission to all the above exercises, except the lessons on the Violin, to be had of Saxton & Pierce; Office of the Musical Visitor; D. S. King, No 1 Cornhill, and at hall No 2, in the Odeon.

On account of repairs which are now being made on the Melodeon, Messrs. Baker & Woodbury's Teachers Class will meet at the MARLBORO' CHAPEL.

The Convention will commence on the Second day of the class, and will have a session of two hours each day during the exercises of the class.

ORATORIO OF DAVID.

The Oratorio of David, composed by Neukomm, will be performed with an efficient orchestra, led by Mr Herwig, during the ten days the class continues at the Marlboro' Chapel; gentlemen who play different instruments are invited to join the orchestra.

COMMON SCHOOL MUSIC.

JUVENILE SINGING SCHOOL, by Messrs. MASON & WEBB, BOSTON SCHOOL SONG BOOK, by L. MASON,—used in the Boston Public Schools. **MANUAL OF INSTRUCTION** of the Boston Academy of Music. **MASON'S LARGE MUSICAL EXERCISES**, adapted to the use of Common Schools.

For Sale by OLIVER DITSON, Washington Street.

SONGS OF ASAPH.

SONGS OF ASAPH, No. 1, 64 pages of original Church Music, composed by L. MASON. In this production of Mr Mason, singers will, if we mistake not, find a rare treat; and such choirs as wish to gratify themselves with a few new tunes, in addition to their regular stock, will be pleased at its appearance.

For Sale by G. P. REED, 17 Tremont Row.

THE BOSTON GLEE BOOK,

BY Messrs. MASON and WEBB, for sale to societies at the lowest rate by WILKINS & CARTER, 17 Water Street.

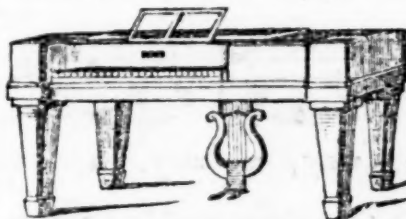
National Musical Convention.

The National Musical Convention will meet at the MARLBORO' CHAPEL on WEDNESDAY, the 14th of AUGUST, at 12 o'clock M., for the purpose of discussing questions connected with the musical profession. Any questions may be proposed by the different members of the Convention, by handing them to the standing Committee.—Clergymen and others interested in the advancement of music, are invited to become members of the Convention by leaving their names with the Secretary.

J. C. IDE, { CHAIRMAN of the standing Committee.

REVIVAL HYMNS. Numbers 1 and 2, can be had at the office of the Musical Visitor. These books of 72 pages each have had a great sale and will be found most delicious to all the sweet singers of Israel.—Price \$1, 20 cts. per doz.

SECOND HAND INSTRUMENTS, taken in exchange for books and music at the office of the Visitor.

PIANO FORTES.

OF ROSEWOOD and MAHOGANY, from two to six hundred dollars, warranted in tone and finish equal to any made in the city, at the Manufactory of GEO. HEWES, 365 Washington street, Boston.

Also—An assortment of second-hand PIANO FORTES. For sale or to let.

Aug. 5.

SERENADE.

For Four Voices Only.

[ORIGINAL. FOR THE VISITOR.]

FIRST & SECOND. *Dolce.*

End.



1. Sleep on thy pil-low, Hap-py and light, As the moon on a bil-low, Re-pos-es at night.

TENOR.



2. Wake on the mor-row, Lovely and meek, And the morning shall borrow Its blush from thy cheek.

BASS.





Soft be the slumbers That cradle thy heart, As the ho - li - est numbers That love can im - part.

Fresher than ros - es Thy lips balmy gale, The zeph - yrs re - pos - ing, New sweets to in - hale.

BOAT GLEE.

AWAY, AWAY.—QUARTETT.

Composed and Arranged for the Musical Visitor, by I. B. WOODBURY.

Ten. 1 mo. *Andante.*

For two Tenors and two Basses. .



1. A - way, a - way, a - - way! - - Our boat we'll man to-day, A - way, a -

Ten. 2 mo.

2. A - way, a - way, a - - way! - - - Our boat glides o'er the bay; A - way, a -

Bass 1 mo.

3. A - way, a - way, a - - way! - - - Our hearts are light and gay; A - way, a -

Bass 2 mo.



way, a - - - way, - - And chant our merry lay,

way, a - - wway, - - And dart through dashing spray, Hur-ra! Hur-ra! Hur - ra! -

way, a - - way, - - - We all responding say—

Allegretto.

Row lads row, As on we go, Bounding o'er the waters, Hil-le hil-le ho, No too slow, To



meet old ocean's daughters, Hille hil-le ho, Hil-le hil-le ho, Hil-le hil-le hil-le hil-le



ho; Hil-le hil-le ho; hil-le hil-le ho, Hil-le hil-le hil-le hil-le ho.



*Hille hille ho;



Hille hille ho;

* Small notes ad lib.

HEWITT'S QUICK STEP.

FOR A BRASS BAND.

FOR THE MUSICAL VISITOR. BY B. A. BURDITT.]

1st Time.

E♭ Bugle.
f

1st B♭ Bugle.
f

2d B♭ Bugle.
f

Trumpet, E♭.
f

1st B♭ Post Horn.
f

2d B♭ Post Horn.
f

2 Tenor Trombones.
f

Bass Trombone.
f

1st Ophicleyde.
f

2d Ophicleyde.
f

Bass Drum and Cymballs.
f

Side Drum.
f

2d time.

HEWITT'S QUICK STEP, CONTINUED.

[illegible]

This musical score, titled "THE MUSICAL VISITOR," consists of 12 staves of music in 2/4 time. The notation is as follows:

- Staff 1:** Treble clef, 2/4 time, key of C major. Starts with a forte (*f*) dynamic and accents. Contains eighth and sixteenth notes.
- Staff 2:** Treble clef, 2/4 time, key of B-flat major. Starts with a forte (*f*) dynamic and accents. Contains eighth and sixteenth notes.
- Staff 3:** Treble clef, 2/4 time, key of B-flat major. Starts with a forte (*f*) dynamic and accents. Contains eighth and sixteenth notes.
- Staff 4:** Treble clef, 2/4 time, key of C major. Starts with a forte (*f*) dynamic and accents. Contains eighth and sixteenth notes.
- Staff 5:** Treble clef, 2/4 time, key of B-flat major. Starts with a forte (*f*) dynamic and accents. Contains eighth and sixteenth notes.
- Staff 6:** Treble clef, 2/4 time, key of B-flat major. Starts with a forte (*f*) dynamic and accents. Contains eighth and sixteenth notes.
- Staff 7:** Alto clef, 2/4 time, key of B-flat major. Starts with a forte (*f*) dynamic and accents. Contains eighth and sixteenth notes.
- Staff 8:** Alto clef, 2/4 time, key of B-flat major. Starts with a forte (*f*) dynamic and accents. Contains eighth and sixteenth notes.
- Staff 9:** Alto clef, 2/4 time, key of B-flat major. Starts with a forte (*f*) dynamic and accents. Contains eighth and sixteenth notes.
- Staff 10:** Alto clef, 2/4 time, key of B-flat major. Starts with a forte (*f*) dynamic and accents. Contains eighth and sixteenth notes.
- Staff 11:** Bass clef, 2/4 time, key of C major. Starts with a forte (*f*) dynamic and accents. Contains eighth and sixteenth notes.
- Staff 12:** Bass clef, 2/4 time, key of C major. Starts with a forte (*f*) dynamic and accents. Contains eighth and sixteenth notes.

Trio.

ff *Solo fm.* *Solo mf.* *p* *ff* *ff* *ff* *ff* *ff* *ff* *pp* *ff*

This page contains ten staves of musical notation, likely for a piano or organ. The notation is in a single system, with each staff containing a series of notes and rests. The music is written in a style typical of 19th-century sheet music, with a focus on melodic lines and dynamic contrasts. The staves are numbered 1 through 10, and the notation includes various musical symbols such as notes, rests, and dynamic markings.

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Dynamic markings and performance instructions are present throughout the piece:

- Staff 1: *ff*, *Solo mf.*, *ff*
- Staff 2: *ff*, *mf*, *ff*
- Staff 3: *ff*, *mf*, *ff*
- Staff 4: *ff*, *p*, *ff*
- Staff 5: *ff*, *Solo p mf*, *ff*
- Staff 6: *ff*, *mf*, *ff*
- Staff 7: *ff*, *p*, *ff*
- Staff 8: *ff*, *p*, *ff*
- Staff 9: *ff*, *p*, *f*
- Staff 10: *ff*, *p*